

the YWCA in New York City, becoming director of the Center for Racial Justice. She became a volunteer with the National Council of Negro Women (NCNW), where she worked with its founder, Mary McLeod Bethune.

When Bethune died, Height became president, a position she continues to hold. NCNW, an organization of national organizations and community sections with outreach to four million women, develops model national and international community-based programs, sent scores of women to help in the Freedom Schools of the civil rights movement, and spearheaded voter registration drives. Height's collaborative leadership style brings together people of different cultures for mutual benefit.

Because of Dorothy Height's commitment to the "Black family," she has hosted the Black Family Reunion Celebration since 1986, in which almost 10 million have participated. As stated above, Dr. Height was born in Richmond, Virginia, and moved with her parents to Ranklin, Pennsylvania at an early age. Winner of a scholarship for her exceptional oratorical skills, she entered New York University where she earned the Bachelor and Master degrees in 4 years.

While working as a caseworker for the welfare department in New York, Dr. Height joined the NCNW in 1937 and her career as a pioneer in civil rights activities began to unfold. She served on the national staff of the YWCA of USA from 1944 to 1977 where she was active in developing its leadership training and interracial and ecumenical education programs. In 1965 she inaugurated the Center for Racial Justice which is still a major initiative of the National YWCA. She served as the 10th national president of the Delta Sigma Theta Sorority, Inc., from 1946 to 1957 before becoming president of the NCNW in 1958.

Working closely with Dr. Martin Luther King, Jr., Roy Wilkins, Whitney Young, A. Philip Randolph and others, Dr. Height participated in virtually all major civil and human rights events in the 1950's and 1960's. For her tireless efforts on behalf of the less fortunate, President Ronald Reagan presented her the Citizens Medal Award for distinguished service to the country in 1989.

Dr. Height is known for her extensive international and developmental education work. She initiated the sole African American private voluntary organization working in Africa in 1975, building on the success of NCNW's assignments in Asia, Africa, Europe, and South America.

In three decades of national leadership, she has served on major policy-making bodies affecting women, social welfare, economic development, and civil and human rights, and has received numerous appointments and awards. As president of NCNW, Dorothy Irene Height has an outstanding record of accomplishments. As a self-help advocate, she has been instrumental in the initiation of NCNW sponsored food, child care, housing and career educational programs that embody the principles of self-reliance. As a promotor of Black family life she conceived and organized the Black Family Reunion Celebration in 1986 to reinforce the historic strengths and traditional values of the African American Family. Now in its ninth year, this multi-city cultural event has attracted some 11.5 million people.

Dr. Height's lifetime of achievement measures the liberation of Black America, the brilliant advance of women's rights, and the most

determined effort to lift up the poor and the powerless. Still fighting, pushing, and advocating, Dr. Dorothy Height—mother, wife, grandmother, great-grandmother, doctor, civil/human rights activist, and freedom fighter continues unrelentingly to serve our country in the health and most meaningfully—the civil arena at the age of 91.

Dr. Height is a commendable and formidable woman. She has wholeheartedly devoted her life to public service, struggling for social justice, the eradication and education of HIV/AIDS, unprivileged children, equal rights, voting rights, women's rights, and education opportunities for all citizens irrespective of color, ethnicity, gender, disability, sexuality and other markers of difference.

She as the leading lady in the civil rights movement, sitting as the only female on the planning table with Whitney Young, Dr. Martin Luther King, James Farmer, A. Phillip Randolph, and Roy Wilkins. She has been and continues to be emulated internationally. Needless to say, Dr. Height is a jewel in the African American community and an influential and exemplary leader in the country.

Many examples of her work stand out in our minds. To give just one—under her leadership of the National Negro Women's Council, she introduced and implemented many initiatives and programs geared towards the betterment of the Afro-American community, the advancement of minority women in all sectors of society, most notably, in business and non-traditional careers. Serving in all capacities imaginable, she has served distinguishably.

Dream giver and earth shaker, Dr. Dorothy Height has followed and expanded on the original purpose of the National Council of Negro Women, giving new meaning, new courage and pride to women, youth and families everywhere. While most individuals resolve to retirement at her current age, Dr. Dorothy Height continues to extend and commit herself beyond measures; she has done so not for recognition or national esteem, but as a labor of love. For the above-mentioned reasons, it is our rightful duty to honor her in recognition of her many priceless contributions to the civil growth of this nation and the beautiful legacy she will leave by awarding her a congressional gold medal.

For the above reasons, Mr. Speaker, I support H. Con. Res. 357.

Mr. MICA. Mr. Speaker, I yield back the balance of my time.

The SPEAKER pro tempore (Mr. COLE). The question is on the motion offered by the gentleman from Florida (Mr. MICA) that the House suspend the rules and agree to the concurrent resolution, H. Con. Res. 357.

The question was taken; and (two-thirds having voted in favor thereof) the rules were suspended and the concurrent resolution was agreed to.

A motion to reconsider was laid on the table.

GENERAL LEAVE

Mr. MICA. Mr. Speaker, I ask unanimous consent that all Members may have 5 legislative days within which to revise and extend their remarks on H. Con. Res. 357.

The SPEAKER pro tempore. Is there objection to the request of the gentleman from Florida?

There was no objection.

AUTHORIZING ISSUANCE OF PROCLAMATION COMMEMORATING 200TH ANNIVERSARY OF BIRTH OF CONSTANTINO BRUMIDI

Mr. MICA. Mr. Speaker, I move to suspend the rules and agree to the concurrent resolution (H. Con. Res. 264) authorizing and requesting the President to issue a proclamation to commemorate the 200th anniversary of the birth of Constantino Brumidi.

The Clerk read as follows:

H. CON. RES. 264

Whereas Constantino Brumidi, born in Rome, Italy, on July 26, 1805, landed at New York Harbor on September 18, 1852, as a political exile, making his flight from Italy to the United States because of his love for liberty;

Whereas Constantino Brumidi's love for his adopted country led him to seek citizenship 2 years after his arrival;

Whereas in 1855, Constantino Brumidi began his artistic work in the Capitol, and spent more than 25 years of his life painting, decorating, and beautifying the corridors, committee rooms, and Rotunda of the Capitol;

Whereas Constantino Brumidi created many magnificent paintings and decorations, depicting the history, inventions, values, and ideals of the United States, thus enhancing the dignity and beauty of the Capitol and inspiring millions of visitors;

Whereas in 1865, Constantino Brumidi painted, in just 11 months, his masterpiece "The Apotheosis of Washington" in the canopy of the eye of the Capitol dome;

Whereas in 1871, Constantino Brumidi created the first tribute to an African-American in the Capitol when he placed the figure of Crispus Attucks at the center of his painting of the Boston Massacre;

Whereas in 1877, at the age of 72, Constantino Brumidi began his last work, the fresco frieze encircling the top of the Rotunda, and 3 years later fell from a slipped scaffolding and was never able to return to work;

Whereas Constantino Brumidi died as a result of this experience 3 months later in February 1880;

Whereas Constantino Brumidi has been called "the Michelangelo of the Capitol" by historians; and

Whereas the year 2005 marks the 200th anniversary of the birth of Constantino Brumidi, as well as the 150th anniversary of the beginning of his artistic career in the Capitol and the 125th anniversary of his death: Now, therefore, be it

Resolved by the House of Representatives (the Senate concurring). That the President is authorized and requested to issue a proclamation commemorating the 200th anniversary of the birth of Constantino Brumidi and calling upon the people of the United States, State and local governments, and interested organizations to commemorate this anniversary with appropriate ceremonies, activities, and programs.

The SPEAKER pro tempore. Pursuant to the rule, the gentleman from Florida (Mr. MICA) and the gentleman from Illinois (Mr. DAVIS) each will control 20 minutes.

The Chair recognizes the gentleman from Florida (Mr. MICA).

Mr. MICA. Mr. Speaker, I yield myself such time as I may consume.

I am pleased to offer a resolution, the fourth measure today. This bill passed

the Committee on Government Reform and will be considered by the full House at this time, a resolution which would honor the memory of Constantino Brumidi.

Not too many people have probably heard of Constantino Brumidi. He is not exactly a household word or name in America, but Constantino Brumidi has been called the Michelangelo of the United States Capitol Building. House Concurrent Resolution 264 was introduced to honor both the life and also the work and creative genius of Constantino Brumidi.

Mr. Brumidi was an Italian immigrant who spent 25 years, from 1855 to 1880, painting, decorating and making the United States Capitol as we know it even today a more beautiful place to live and visit and have as a treasure for our country.

Brumidi was born in Italy in 1805, and he worked as an artist in Rome. He also worked in the Vatican, where he had many commissions, including a famous portrait of Pope Pius IX.

In 1852, Brumidi immigrated to the United States; and he dedicated really the balance of his life to making this building, our United States Capitol, one of the most impressive structures in our great Nation.

In 1865, Brumidi spent 11 months walking dangerously and working high atop the Capitol rotunda where he labored on his masterpiece. His masterpiece, and we can see it today if we walk out into the rotunda and look up, is called *The Apotheosis of Washington*, and it is located in the very center, in the eye of the dome of the ceiling of the Capitol.

Six years later, he created the first tribute to an African American in the Capitol when he placed the figure of *Crispus Attucks* at the center of his painting of the *Boston Massacre*.

In 1878, at the age of 72 and in poor health, Brumidi began work on the rotunda frieze. If we look in the Capitol around the frieze, about midway, we can see his work. The frieze chronicles the history of the United States.

Constantino Brumidi's life and work exemplifies the lives of millions of immigrants who came to the United States, and they came from all lands, sometimes to escape adverse conditions, to build a better life, to leave the problems of their native lands, and they brought their skills and their hard work and their talents, which not only bettered their lives and those of their children but immensely created the art, the trade, the richness that we have in the United States and enjoy today.

There are many organizations supporting this resolution, including NAIF, which is the National American Italian Foundation. That is an organization that promotes Italian American relations, cultural and business relations. We also have other numerous United States Italian American groups who support the recognition that we are bringing forward today, again to

recognize the life and talents of Constantino Brumidi.

The year 2005 is the bicentennial of Brumidi's work, and I can think of no better way to honor this patriotic Italian American's contribution to our great Nation, to this incredibly historic building, than by passing this resolution.

Mr. Speaker, I urge passage of the resolution.

Mr. Speaker, I reserve the balance of my time.

Mr. DAVIS of Illinois. Mr. Speaker, I yield myself such time as I would consume.

Let me, first of all, commend the gentleman for his introduction of this resolution.

Mr. Speaker, H. Con. Res. 264 honors the 200th anniversary of the birth of Constantino Brumidi. Mr. Brumidi was a wonderful artist who dedicated over 25 years to painting the Capitol Building. He is a symbol of the American dream. Born in Italy, he moved to the United States and, like so many other immigrants, made wonderful contributions to our great country.

Although Mr. Brumidi was known for his masterpiece, *The Apotheosis of Washington*, located in the Capitol dome, I would like to mention the fact that he was first to use the Capitol to pay tribute to an African American when he painted *Crispus Attucks* in his portrayal of the *Boston Massacre*.

Another treasure is Brumidi's corridors, the beautifully decorated corridors on the first floor of the Senate wing in the Capitol.

Mr. Brumidi's work is enjoyed by the millions of visitors to the Capitol each year, as well as by those of us who have the privilege of using the Capitol for official business.

Mr. Speaker, an outstanding artist, whose work continues to delight and inspire millions of people each and every year as they come and visit the Capitol, as they view portraits of the Capitol and as they recognize the tremendous masterpiece that this edifice is, and so I commend my colleague, the gentleman from Florida (Mr. MICA), for introducing this resolution.

Mr. Speaker, I yield back the balance of my time.

Mr. MICA. Mr. Speaker, I yield myself such time as I may consume.

In closing, I urge my colleagues to support House Concurrent Resolution 264, a resolution again recognizing the 200th anniversary of the birth of Constantino Brumidi. I urge its adoption.

Mr. EMANUEL. Mr. Speaker, I rise today in strong support of the proclamation to commemorate the 200th anniversary of Constantino Brumidi's birth. Often referred to as the Michelangelo of the Capitol, Constantino Brumidi's frescoes decorate the Capitol Rotunda, House Chamber, committee rooms, and corridors of the Capitol with their incorporation of classical artistic traditions and patriotic American themes.

Born in Italy in 1805, Constantino Brumidi studied at the Italian Academy of Arts and

demonstrated his talent for fresco painting at a young age, painting several Roman palaces and working three years in the Vatican. He immigrated to America in 1852 at the age of forty-seven and settled in New York City. The artist later took on other important works such as the frescoes in St. Stephen's Church and an allegorical depiction of the Holy Trinity in a Mexico City cathedral. It was upon his return from Mexico that Constantino Brumidi stopped in Washington and visited the Capitol where he was excited about the opportunity to decorate its interiors.

Constantino Brumidi was hired by Captain Montgomery Meigs and his first art work in the Capitol was in the House Committee on Agriculture's room. Because his art garnered such favorable attention, he was awarded more commissions and eventually became a Government painter. While Brumidi created scores of frescoes depicting allegories and scenes from American history, perhaps his most important work was "*The Apotheosis of George Washington*" which appears in the Rotunda of the Capitol dome and depicts Washington's ascension to heaven. Today, no visit to the Capitol is complete without viewing this incredible work. Although immigrating to America later in life, he drew from his Italian artistic experience and blended it with the history of his new country. The artist took great pride in his new home, even signing one fresco, "C. Brumidi Artist Citizen of the U.S."

Mr. Speaker, on behalf of my district's more than 62,000 constituents of Italian descent, I am proud to join this body in celebrating Constantino Brumidi's lasting contributions to our country as the 200th anniversary of his birth approaches.

Mr. PAYNE. Mr. Speaker, as a cosponsor of H. Con. Res. 264, I am very pleased to join in this effort to honor the life and accomplishments of Constantino Brumidi. An Italian immigrant of partial Greek descent, his beautiful works of art grace our greatest symbol of democracy, our Capitol building where we gather to conduct the nation's business and where we welcome hundreds of thousands of visitors from around the world each year.

Constantino Brumidi spent 25 years of his life, from 1855 to 1880, painting, decorating and enhancing the beauty of the United States Capitol. This talented artist was born in Rome, Italy to Stauros Brumidi from Greece and Anna Bianchini Brumidi of Rome on July 26, 1805. He was trained as an artist and painted in Rome and at the Vatican. He arrived in New York City as a political refugee on September 18, 1852 and became an American citizen in 1857. He began painting in the U.S. Capitol on February 19, 1855 and spent more than 25 years of his life painting, decorating and beautifying the corridors, committee rooms and the Rotunda of the Capitol. Brumidi created many magnificent paintings and decorations depicting the history, inventions, values and ideals of the United States, thus enhancing the dignity and beauty of the Capitol and inspiring tens of millions of visitors. In 1865, he painted in just 11 months his masterpiece, *The Apotheosis of Washington* in the canopy of the eye of the Capitol dome. In 1871, Brumidi created the first tribute to an African American in the Capitol when he placed the figure of *Crispus Attucks* at the center of his painting of the *Boston Massacre*. He died on February 19, 1880, exactly 25 years to the day that he first began work in the Capitol.

Brumidi also painted in Catholic churches in cities along the east coast, including Washington, DC (St. Aloysius Church), Baltimore, Md., Philadelphia Pa. and most especially, in St. Stephen's Catholic Church in New York City. Brumidi is buried in Glenwood Cemetery in Washington, DC. His grave marker there was authorized and paid for by the U.S. Congress in 1950.

Mr. Speaker, I would like to commend the Constantino Brumidi Society, and its Chair, Joseph N. Grano, for all of their hard work in promoting a deeper appreciation of the works of this great artist. The Constantino Brumidi Society was organized in February 2000 by individuals with a special interest in the U.S. Capitol and Italian culture for the purpose of educating the public about the life and work of Constantino Brumidi.

The lofty goal of the Constantino Brumidi Society is to make Americans more familiar with his works of art in the Capitol and elsewhere, and to encourage an appreciation for the fine art traditions of the Italian High Renaissance and Baroque which Brumidi studied and employed. They also aim to support and encourage the preservation and conservation of Brumidi's paintings and frescoes in the Capitol and elsewhere, particularly at Our Lady of the Scapular and St. Stephen's Catholic Church in New York City.

In forming this organization, it was also their hope that by celebrating Constantino Brumidi's life and art, this Italian immigrant and American citizen who did so much to beautify the most important building in his adopted country would become a household name, and that every American would come to know this wonderful story. His life story should be seen as emblematic of all the millions of immigrants who came to the United States to better themselves and in consequence enormously enriched their new homeland. In the moving words of Brumidi himself, "I have no longer any desire for fame or fortune. My one ambition and my daily prayer is that I may live long enough to make beautiful the Capitol of the one country on earth in which there is liberty."

The Society has as its special focus the year 2005, which will be the bicentennial of Constantino Brumidi's birth, the 150th anniversary of his commencing work in the Capitol and the 125th anniversary of his death.

Mr. Speaker, I urge my colleagues to join me in supporting this resolution to honor a man who has secured a special place in our history and in our hearts, both as an extraordinary artist and an outstanding patriot.

Mr. MICA. Mr. Speaker, I yield back the balance of my time.

The SPEAKER pro tempore. The question is on the motion offered by the gentleman from Florida (Mr. MICA) that the House suspend the rules and agree to the concurrent resolution, H. Con. Res. 264.

The question was taken.

The SPEAKER pro tempore. In the opinion of the Chair, two-thirds of those present have voted in the affirmative.

Mr. MICA. Mr. Speaker, on that I demand the yeas and nays.

The yeas and nays were ordered.

The SPEAKER pro tempore. Pursuant to clause 8 of rule XX and the Chair's prior announcement, further proceedings on this motion will be postponed.

GENERAL LEAVE

Mr. MICA. Mr. Speaker, I ask unanimous consent that all Members may have 5 legislative days within which to revise and extend their remarks on the subject of H. Con. Res. 264, the concurrent resolution just considered.

The SPEAKER pro tempore. Is there objection to the request of the gentleman from Florida?

There was no objection.

RECESS

The SPEAKER pro tempore. Pursuant to clause 12(a) of rule I, the Chair declares the House in recess until approximately 6:30 p.m. today.

Accordingly (at 3 o'clock and 11 minutes p.m.), the House stood in recess until approximately 6:30 p.m. today.

□ 1830

AFTER RECESS

The recess having expired, the House was called to order by the Speaker pro tempore (Mr. CULBERSON) at 6 o'clock and 30 minutes p.m.

REPORT ON RESOLUTION PROVIDING FOR CONSIDERATION OF THE SENATE AMENDMENT TO H.R. 743, SOCIAL SECURITY PROTECTION ACT OF 2003

Mr. LINDER, from the Committee on Rules, submitted a privileged report (Rept. No. 108-417) on the resolution (H. Res. 520) providing for consideration of the Senate amendment to the bill (H.R. 743) to amend the Social Security Act and the Internal Revenue Code of 1986 to provide additional safeguards for Social Security and Supplemental Security Income beneficiaries with representative payees, to enhance program protections, and for other purposes, which was referred to the House Calendar and ordered to be printed.

ANNOUNCEMENT BY THE SPEAKER PRO TEMPORE

The SPEAKER pro tempore. Pursuant to clause 8 of rule XX, proceedings will now resume on motions to suspend the rules previously postponed.

Votes will be taken in the following order:

House Concurrent Resolution 358, by the yeas and nays;

House Concurrent Resolution 359, by the yeas and nays; and

House Concurrent Resolution 264, by the yeas and nays.

The first and third electronic votes will be conducted as 15-minute votes. The second vote in this series will be a 5-minute vote.

AUTHORIZING PRINTING OF "HISTORY OF THE UNITED STATES CAPITOL"

The SPEAKER pro tempore. The pending business is the question of sus-

pending the rules and agreeing to the concurrent resolution, H. Con. Res. 358.

The Clerk read the title of the concurrent resolution.

The SPEAKER pro tempore. The question is on the motion offered by the gentleman from Florida (Mr. MICA) that the House suspend the rules and agree to the concurrent resolution, H. Con. Res. 358, on which the yeas and nays are ordered.

The vote was taken by electronic device, and there were—yeas 402, nays 1, not voting 29, as follows:

[Roll No. 19]

YEAS—402

Abercrombie	Cubin	Hobson
Ackerman	Culbertson	Hoefelt
Aderholt	Cummings	Hoekstra
Akin	Cunningham	Holden
Alexander	Davis (AL)	Holt
Allen	Davis (CA)	Hooley (OR)
Baca	Davis (FL)	Hostettler
Bachus	Davis (IL)	Houghton
Baird	Davis (TN)	Hoyer
Baker	Davis, Jo Ann	Hulshof
Baldwin	Davis, Tom	Hunter
Ballance	Deal (GA)	Hyde
Barrett (SC)	DeFazio	Inlee
Bartlett (MD)	Delahunt	Isakson
Barton (TX)	DeLauro	Israel
Bass	DeLay	Issa
Beauprez	Deutsch	Istook
Becerra	Diaz-Balart, L.	Jackson (IL)
Bell	Diaz-Balart, M.	Jackson-Lee
Bereuter	Dicks	(TX)
Berkley	Dingell	Jefferson
Berman	Dooley (CA)	Jenkins
Berry	Doolittle	John
Biggert	Dreier	Johnson (CT)
Billakis	Duncan	Johnson (IL)
Bishop (GA)	Dunn	Johnson, E. B.
Bishop (NY)	Ehlers	Johnson, Sam
Bishop (UT)	Emanuel	Jones (NC)
Blackburn	English	Jones (OH)
Blumenauer	Etheridge	Kanjorski
Blunt	Evans	Kaptur
Boehlert	Everett	Keller
Boehner	Farr	Kelly
Bonilla	Feeney	Kennedy (MN)
Bonner	Ferguson	Kennedy (RI)
Bono	Filner	Kildee
Boozman	Flake	Killpatrick
Boswell	Foley	Kind
Boucher	Forbes	King (IA)
Bradley (NH)	Ford	King (NY)
Brady (TX)	Fossella	Kingston
Brown (OH)	Frank (MA)	Kirk
Brown (SC)	Franks (AZ)	Klecza
Brown, Corrine	Frelinghuysen	Kline
Brown-Waite,	Frost	Knollenberg
Ginny	Gallegly	Kolbe
Burgess	Garrett (NJ)	LaHood
Burns	Gerlach	Lampson
Burr	Gibbons	Langevin
Burton (IN)	Gilchrest	Lantos
Buyer	Gillmor	Larson (CT)
Calvert	Gingrey	Latham
Camp	Gonzalez	LaTourette
Cannon	Goode	Leach
Cantor	Goodlatte	Lee
Capito	Gordon	Levin
Capps	Goss	Lewis (CA)
Capuano	Granger	Lewis (GA)
Cardoza	Graves	Lewis (KY)
Carson (IN)	Green (TX)	Linder
Carson (OK)	Green (WI)	Lipinski
Carter	Greenwood	LoBiondo
Case	Grijalva	Lofgren
Castle	Gutierrez	Lowe
Chabot	Gutknecht	Lucas (KY)
Chocola	Hall	Lucas (OK)
Clyburn	Harman	Lynch
Coble	Harris	Majette
Cole	Hart	Maloney
Collins	Hastings (FL)	Manzullo
Conyers	Hastings (WA)	Markley
Cooper	Hayes	Marshall
Costello	Hayworth	Matheson
Cox	Hefley	Matsui
Cramer	Hensarling	McCarthy (MO)
Crane	Herger	McCarthy (NY)
Crenshaw	Hill	McCollum
Crowley	Hinche	McCotter